

Glossopdale Community College



Power and Conflict Poetry **English Literature – Paper 2**

Use this alongside your notes from class and your own copy of the annotated anthology. Highlight key information and then apply it to your existing notes.

Introduction:

- When was poem 1 written, by whom and what is the theme?
- When was poem 2 written, by whom and what is the theme?

Paragraph 1:

Poem 1

- What is happening in the beginning of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Paragraph 2

Poem 2

- Similarly or in contrast, what is happening in the beginning of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Paragraph 3

Poem 1

- What is happening in the middle of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Paragraph 4

Poem 2

- Similarly or in contrast, what is happening in the middle of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Paragraph 5

Poem 1

- What is happening at the end of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Paragraph 6

Poem 2

- Similarly or in contrast, what is happening at the end of the poem?
- Which quotation/s link to the question?
- Which key words and techniques are important and why?
- Is there any context you could add to shape meaning?
- What does the reader think about the poem so far?

Conclusion:

- Overall in what ways does poem 1 reflect the theme in the question?
- Similarly or in contrast, what ways does poem 2 reflect the theme in the question?
- What messages do both poets convey?

Structuring your responses.

This is one way you could structure your essay.

Imagine you have this structure strip glued in to your margin and use the notes at the side to help you structure your comparison of the two poems.

Write P.E.T.E.R.C paragraphs.

C = compare and/or context.

Remember your AOs...

AO1 – 12 marks. Tests your understanding of what's going on this is shown through the points you make and how you start to explain them. You also need to include quotations here from BOTH poems you are writing about!

AO2 – 12 marks. This is where you need to use your terminology/ techniques. Remember to write about features of the language, form and structure. Remember to refer to the effect these features have on the reader.

AO3 – 6 marks. Don't forget CONTEXT! It is essential you include this to get beyond a Level 1. This can refer to: historical, geographical, social, biographical elements.

When you see your poem don't just annotate it with everything you know. Read the question carefully and just make relevant notes. Take a highlighter to your exam. Remember the paper is yours to write on but plan in your answer booklets. You will not get more marks for making obscure or tenuous comparisons so don't waste time doing this. Write about 2 poems that you know well and link together cohesively. The more confident you are with the texts the better you will be able to write about them.

Poetic Devices

Alliteration

The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the Valley of the Elwy."

Assonance

The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

Ballad

A narrative poem written in four-line stanzas, characterized by swift action and narrated in a direct style. The Anonymous medieval ballad, "Barbara Allan," exemplifies the genre.

Blank verse

A line of poetry or prose in unrhymed iambic pentameter. Shakespeare's sonnets, Milton's epic poem *Paradise Lost*, and Robert Frost's meditative poems such as "Birches" include many lines of blank verse. Here are the opening blank verse lines of "Birches": When I see birches bend to left and right / Across the lines of straighter darker trees, / I like to think some boy's been swinging them.

Caesura

A strong pause within a line of verse. The following stanza from Hardy's "The Man He Killed" contains caesuras in the middle two lines:

He thought he'd 'list, perhaps,
Off-hand-like--just as I--
Was out of work-had sold his traps--
No other reason why.

Connotation

The associations called up by a word that goes beyond its dictionary meaning. Poets, especially, tend to use words rich in connotation. Dylan Thomas's "Do Not Go Gentle into That Good Night" includes intensely connotative language, as in these lines: "Good men, the last wave by, crying how bright / Their frail deeds might have danced in a green bay, / Rage, rage against the dying of the light."

Couplet

A pair of rhymed lines that may or may not constitute a separate stanza in a poem. Shakespeare's sonnets end in rhymed couplets, as in "For thy sweet love remembered such wealth brings / That then I scorn to change my state with kings."

Enjambment

A run-on line of poetry in which logical and grammatical sense carries over from one line into the next. An enjambed line differs from an end-stopped line in which the grammatical and logical sense is completed within the line. In the opening lines of Robert Browning's "My Last Duchess," for example, the first line is end-stopped and the second enjambed:

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now....

Figurative language

A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, litotes or understatement, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

Free verse

Poetry without a regular pattern of meter or rhyme. The verse is "free" in not being bound by earlier poetic conventions requiring poems to adhere to an explicit and identifiable meter and rhyme scheme in a form such as the sonnet or ballad. Modern and contemporary poets of the twentieth and twenty-first centuries often employ free verse. Williams's "This Is Just to Say" is one of many examples.

Hyperbole

A figure of speech involving exaggeration. John Donne uses hyperbole in his poem: "Song: Go and Catch a Falling Star."

Iamb

An unstressed syllable followed by a stressed one, as in *to-DAY*. See *Foot*.

Image

A concrete representation of a sense impression, a feeling, or an idea. Imagery refers to the pattern of related details in a work. In some works one image predominates either by recurring throughout the work or by appearing at a critical point in the plot. Often writers use multiple images throughout a work to suggest states of feeling and to convey implications of thought and action. Some modern poets, such as Ezra Pound and William Carlos Williams, write poems that lack discursive explanation entirely and include only images. Among the most famous examples is Pound's poem "In a Station of the Metro":

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Imagery

The pattern of related comparative aspects of language, particularly of images, in a literary work. Imagery of light and darkness pervade James Joyce's stories "Araby," "The Boarding House," and "The Dead." So, too, does religious imagery.

Lyric poem

A type of poem characterized by brevity, compression, and the expression of feeling. Most of the poems in this book are lyrics. The anonymous "Western Wind" epitomizes the genre:

Western wind, when will thou blow,
The small rain down can rain?
Christ, if my love were in my arms
And I in my bed again!

Metaphor

A comparison between essentially unlike things without an explicitly comparative word such as *like* or *as*. An example is "My love is a red, red rose,"

From Burns's "A Red, Red Rose." Langston Hughes's "Dream Deferred" is built entirely of metaphors. Metaphor is one of the most important of literary uses of language. Shakespeare

employs a wide range of metaphor in his sonnets and his plays, often in such density and profusion that readers are kept busy analyzing and interpreting and unraveling them. Compare *Simile*.

Meter

The measured pattern of rhythmic accents in poems. See *Foot* and *Iamb*.

Narrative poem

A poem that tells a story. See *Ballad*.

Narrator

The voice and implied speaker of a fictional work, to be distinguished from the actual living author. For example, the narrator of Joyce's "Araby" is not James Joyce himself, but a literary fictional character created expressly to tell the story. Faulkner's "A Rose for Emily" contains a communal narrator, identified only as "we." See *Point of view*.

Octave

An eight-line unit, which may constitute a stanza; or a section of a poem, as in the octave of a sonnet.

Ode

A long, stately poem in stanzas of varied length, meter, and form. Usually a serious poem on an exalted subject, such as Horace's "Eheu fugaces," but sometimes a more lighthearted work, such as Neruda's "Ode to My Socks."

Onomatopoeia

The use of words to imitate the sounds they describe. Words such as *buzz* and *crack* are onomatopoeic. The following line from Pope's "Sound and Sense" onomatopoeically imitates in sound what it describes:

When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow.

Most often, however, onomatopoeia refers to words and groups of words, such as Tennyson's description of the "murmur of innumerable bees," which attempts to capture the sound of a swarm of bees buzzing.

Open form

A type of structure or form in poetry characterized by freedom from regularity and consistency in such elements as rhyme, line length, metrical pattern, and overall poetic structure. E.E. Cummings's "[Buffalo Bill's]" is one example. See also *Free verse*.

Personification

The endowment of inanimate objects or abstract concepts with animate or living qualities. An example: "The yellow leaves flaunted their color gaily in the breeze." Wordsworth's "I wandered lonely as a cloud" includes personification.

Quatrain

A four-line stanza in a poem, the first four lines and the second four lines in a Petrarchan sonnet. A Shakespearean sonnet contains three quatrains followed by a couplet.

Rhyme

The matching of final vowel or consonant sounds in two or more words. The following stanza of

"Richard Cory" employs alternate rhyme, with the third line rhyming with the first and the fourth with the second:

Whenever Richard Cory went down town,
We people on the pavement looked at him;
He was a gentleman from sole to crown
Clean favored and imperially slim.

Rhythm

The recurrence of accent or stress in lines of verse. In the following lines from "Same in Blues" by Langston Hughes, the accented words and syllables are underlined:

I said to my baby,
Baby take it slow....
Lulu said to Leonard
I want a diamond ring

Simile

A figure of speech involving a comparison between unlike things using *like*, *as*, or *as though*. An example: "My love is like a red, red rose."

Sonnet

A fourteen-line poem in iambic pentameter. The Shakespearean or English sonnet is arranged as three quatrains and a final couplet, rhyming abab cdcd efef gg. The Petrarchan or Italian sonnet divides into two parts: an eight-line octave and a six-line sestet, rhyming abba abba cde cde or abba abba cd cd cd.

Stanza

A division or unit of a poem that is repeated in the same form--either with similar or identical patterns or rhyme and meter, or with variations from one stanza to another. The stanzas of Gertrude Schnackenberg's "Signs" are regular; those of Rita Dove's "Canary" are irregular.

Tercet

A three-line stanza, as the stanzas in Frost's "Acquainted With the Night" and Shelley's "Ode to the West Wind." The three-line stanzas or sections that together constitute the sestet of a Petrarchan or Italian sonnet.

Theme

The idea of a literary work abstracted from its details of language, character, and action, and cast in the form of a generalization. See discussion of Dickinson's "Crumbling is not an instant's Act."

Tone

The implied attitude of a writer toward the subject and characters of a work, as, for example, Flannery O'Connor's ironic tone in her "Good Country People." See *Irony*.

Ozymandias – Percy Bysshe Shelley.

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure - Allegory: The statue in the poem, broken and falling apart in the desert with nobody to care is an allegory of Ozymandias and of every powerful man or woman, the idea that they will also drift away until they are just another grain of sand. Structure: Written in a sonnet with loose iambic pentameter. Iambic pentameter is pairs (iamb, of sounds *da-dum*) with 5 (pentameter, think of pent like in pentagon) in a line making 10 syllables overall. Sonnets were generally popular romantic or love poems, perhaps this being a love poem about Ozymandias, a joke about the ruler's ego. Or simply to capture the romantic and exotic tone of a lost legend. The Rhyme scheme is irregular, perhaps symbolic of the broken statue itself, no longer perfect.

Context - This poem was written in 1819 (Romantic era) and was inspired by the recent unearthing of an Egyptian Pharaoh statue. The Egyptians believed that Pharaohs were immortal gods and their legacy would last forever.

Poems you could link to...

- My Last Duchess – both about cruel and powerful men with a high status
 - Ozy.: “sneer of cold command”
 - MLD “I gave commands;/Then all smiles stopped together”
- My Last Duchess – enjoyment and threatening nature of power
 - Ozy.: ““My name is Ozymandias, king of kings:/ Look on my works, ye Mighty, and despair!””
 - MLD: “as if she ranked/ My gift of a nine-hundred-years-old name/ With anybody’s gift.”
- London – Romantic poet showing corruption of mankind’s power
 - Ozy.: “Look on my works, ye Mighty and despair! / Nothing beside remains.”
 - London: “the hapless soldier’s sigh/Runs in blood down palace walls.”
- London – setting reflects and symbolises corruption of power by those at the top
 - Ozy.: “Round the decay/ of that colossal wreck, boundless and bare, / The lone and level sands stretch far away.”
 - London: “I wander through each chartered street,/ Near where the chartered Thames does flow”

London – William Blake

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure- Written in four stanzas with an regular alternate scheme. This may reflect the regular walking pace of the narrator as he walks around London. The last line in each stanza tends to deliver a powerful statement which sums up the rest of the stanza. Stanza 1 focusses on misery, Stanza 2 on peoples' refusal to stand tall, Stanza 3 about the way people are sacrificed for the rich and powerful, Stanza 4 how all this poverty is corrupting everything good about family and life.

Context - William Blake was a poet in Georgian England (specifically under the reign of William IV, but this is largely referred to as the Georgian era). This poem is set during a time of poverty, child labour and a horrific war with France. Women had no rights, death rates were high and the Industrial Revolution had resulted in many large oppressive factories. Blake's poems often railed against these and how London, arguably the greatest city in the world at that time, was filthy and corrupt.

Poems you could link to...

- Ozymandias – Romantic poet showing corruption of mankind's power
 - London: "the hapless soldier's sigh/Runs in blood down palace walls."
 - Ozy.: "Look on my works, ye Mighty and despair!/ Nothing beside remains."
- Ozymandias – setting reflects and symbolises corruption of power by those at the top
 - London: "I wander through each chartered street,/ Near where the chartered Thames does flow"
 - Ozy.: "Round the decay/ of that colossal wreck, boundless and bare,/ The lone and level sands stretch far away."
- The Emigree – relationship between place and conflict
 - London: "I wander through each chartered street,/ Near where the chartered Thames does flow"
 - The E: "My city takes me dancing through the city/of walls."
- The Emigree – contrast – optimistic childhood view in Emigree vs. pessimism in London
 - London: "the youthful harlot's curse/Blasts the new-born infant's tear,/ And blights with plagues the marriage hearse."
 - The E: "It may by now be a lie, banned by the state/ but I can't get it off my tongue. It tastes of sunlight."
- Tissue – relationship between place and people
 - London: "In every cry of every man,/.../The mind-forged manacles I hear"
 - Tissue: "living tissue, raise a structure/.../turned into your skin"

Extract from, The Prelude – William Wordsworth

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure - Written as part of a much larger piece. This section is 44 lines in blank verse (no real structure). The work is in iambic pentameter to give it a consistent pace. As the poem progresses the journey the poet is on becomes rougher and words like 'and' are repeated to give it a breathless pace and feel. During the poem the setting is of a journey in a boat. The journey represents a more spiritual journey and it becomes more rough and hostile along the way. At first, nature is shown at peace with the poet, later as it gets darker and he tries to reach the horizon it becomes harsh and predatory, putting man back in his place. The poem is structured to show the contrast of the serene and peaceful start where we works with nature, to the dark and disturbing battle with nature shown from when he tries to control his journey through rowing.

Context - Wordsworth was a romantic poet, who challenged dominant beliefs about the world we live in and the way people thought at the time. During this time, epic poems of great length were common, as were poems which looked at man's place within the world. This poem explores the spiritual and moral development of a man growing up.

Poems you could link to...

- Exposure – threatening power of nature over man
 - Prelude: "growing still in stature the grim shape/Towered up between me and the stars"
 - Exposure: "Our brains ache, in the merciless iced east winds that knife us..."
- Exposure – contrast that speaker learns to respect nature on his 'journey' in the Prelude, whereas speaker in Exposure is frustrated and still fearful of nature
 - Prelude: "There in her mooring-place I left my bark, - /And through the meadows homeward went"
 - Exposure: "Pale flakes with fingering stealth come feeling for our faces - /We cringe in holes"
- Storm on the Island – physical power of nature over man
 - Prelude: "with purpose of its own/and measured motion like a living thing, /Strode after me."
 - Storm...: "We just sit tight while wind dives/And strafes invisibly"
- Storm on the Island – nature / one event used as a symbol of larger problems
 - Prelude: "No familiar shapes / Remained.../ But huge and mighty forms"
 - Storm...: "We are bombarded by the empty air./Strange, it is a huge nothing that we fear."

My Last Duchess – Robert Browning

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem is an example of dramatic monologue (a speech given by one character). It uses a large number of pauses (caesuras) in the poem along with lines that flow into one another (enjambment) in order to try and capture the tone of the speaker talking away to the messenger and adding in tangents (small opinions and asides). The poem uses rhyming couplets and iambic pentameter this reflects the style of romantic poets at the time, despite how this poem is much more sinister and dark. It is another façade for the Duke of Ferrara's character. You will note he is the only character that speaks despite the fact he is talking to someone he never lets them speak. The change in tone is used to show the sinister undertones and power struggle in the relationship, he is the only one truly at conflict here.

Context - Browning was a poet in the 19th century and the son of a wealthy bank clerk. He didn't fit in much in London society, he left the country and went to Italy to marry fellow poet Elizabeth Barrett (later Browning) because of her protective father. As a result they were both familiar with over controlling patriarchs in the family as well as Italy itself. The poem is loosely based on the Duke of Ferrara and is written from his perspective, talking to a messenger about arranging his marriage. The assumption being that he was dissatisfied with his former wife and had her killed.

Poems you could link to...

- Ozymandias – both about cruel and powerful men with a high status
 - MLD: "I gave commands;/Then all smiles stopped together"
 - Ozy.: "sneer of cold command"
- Ozymandias – enjoyment and threatening nature of power
 - MLD: "as if she ranked/ My gift of a nine-hundred-years-old name/ With anybody's gift."
 - Ozy.: "'My name is Ozymandias, king of kings:/ Look on my works, ye Mighty, and despair!'"
- London – abuse of power by those with money
 - MLD: "as if she ranked/ My gift of a nine-hundred-years-old name/ With anybody's gift."
 - London: "the hapless soldier's sigh/ Runs in blood down palace walls."
- London – manipulation of people through power
 - MLD: "That's My Last Duchess painted on the wall, / Looking as if she were alive."
 - London: "I wander through each chartered street,/ Near where the chartered Thames does flow"
- Kamikaze – imbalance of power in family relationship
 - MLD: "That's my Last Duchess painted on the wall, Looking as if she were alive."
 - Kamikaze: "we too learned/to be silent, to live as though/he had never returned"

The Charge of the Light Brigade – Alfred, Lord Tennyson

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure - Written in dimeter and dactylic. Basically that means there are two (di-) stresses in each line, that means two beats or syllables which you read with a bit more force. The syllables after are then unstressed. So when there are six syllables you would read it ONE-two-three, ONE-two-three. The drop in stress is perhaps to show the sudden charge and then collapse, or the sound of horses galloping. The poem is divided into 6 stanzas and uses a lot of repetition. Some of this is to show the different stages of the battle but also give it a structure. It has a very military rhyme and can be similar to the sound of marching drums or horse hooves. This is used to reflect the military nature of the conflict in the poem. The repetition within the poem helps capture the galloping military rhythm. This indicates the conflict and power building through the poem itself.

Context - The Crimean war saw British troops fighting in Russia. At this time people fought on horses, alongside basic guns and cannons. Soldiers would rush in and attack before they could reload or stop them. The light brigade was very lightly equipped; it was more for scouting from the back rather than charging straight in. During a battle, miscommunication sent the light brigade charging head first into the cannons of the other side. It was a huge catastrophe and many died. It showed to the British that mistakes can happen. The men were respected for following orders, even though they knew they may be wrong. Some, however, have criticised the way they blindly followed orders.

Poems you could link to...

- Bayonet Charge – soldiers in the midst of war/battle
 - TCOTLB: “Cannon to the right of them/Cannon to the left of them, /Cannon behind them”
 - BC: “Suddenly he awoke and was running –”
- Bayonet Charge – patriotism – contrast between loss of it in BC and honour in TCOTLB
 - TCOTLB: “When can their glory fade? /...Honour the Light Brigade/Noble six hundred!”
 - BC: “King, honour, human dignity, etcetera/Dropped like luxuries in a yelling alarm”
- Exposure – soldiers’ lack of control in war
 - TCOTLB: “Theirs not to make reply, /Theirs not to reason why, /Theirs but to do and die”
 - Exposure: “Pale flakes with fingering stealth come feeling for our faces - /We cringe in holes”
- Exposure – death – contrast in honour of light brigade and lack of dignity in Exposure
 - TCOTLB: “When can their glory fade? /...Honour the Light Brigade/Noble six hundred!”
 - Exposure: “The burying party, picks and shovels in shaking grasp, / Pause over half-known faces.”
- Bayonet Charge and Exposure – bravery versus fear
 - TCOTLB: “Boldly they rode and well, / Into the jaws of Death, /Into the mouth of Hell”
 - BC: “He lugged a rifle numb as a smashed arm”
 - Exposure: “We cringe in holes, back on forgotten dreams, and stare, / snow-dazed/.../Is it that we are dying?”

Exposure – Wilfred Owen

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure - The poem uses a large amount of ellipses, caesuras and repetition to create an on-going sense of waiting and boredom. The poem is made of eight stanzas with a consistent use of a half line to end. This reinforces the sense of stasis or sameness throughout the poem that nothing is happening. There is use of para-rhyme showing words which appear to rhyme yet sound wrong when read to create the sense of unsettledness in the poem the soldiers are feeling. Owen also uses a huge amount of onomatopoeia and alliteration in the poem to emphasise the atmosphere and the sound of weather. The poet uses repetition and a consistent structure to create the static tone of the poem. The lack of change adds to the tone of despair.

Context - Owen was a soldier and officer in WW1. He witnessed the horrors of front line warfare and these are evident in poems that were published after the war. The war was criticised because of the huge loss of life. Owen's poems often highlighted muddy, dangerous trenches and contrasted them to those in charge who lived in comfort. His poems aim to show the truth of the conditions to people back home.

Poems you could link to...

- The Prelude – threatening power of nature over man
 - Exposure: "Our brains ache, in the merciless iced east winds that knive us..."
 - Prelude: "growing still in stature the grim shape/Towered up between me and the stars"
- The Prelude – contrast that speaker learns to respect nature on his 'journey' in the Prelude, whereas speaker in Exposure is frustrated and still fearful of nature
 - Exposure: "Pale flakes with fingering stealth come feeling for our faces - /We cringe in holes"
 - Prelude: "There in her mooring-place I left my bark, - /And through the meadows homeward went"
- The Charge of the Light Brigade – soldiers' lack of control in war
 - Exposure: "Pale flakes with fingering stealth come feeling for our faces - /We cringe in holes"
 - TCOTLB: "Theirs not to make reply, /Theirs not to reason why, /Theirs but to do and die"
- The Charge of the Light Brigade – death – contrast in honour of light brigade and lack of dignity in Exposure
 - Exposure: "The burying party, picks and shovels in shaking grasp, / Pause over half-known faces."
 - TCOTLB: "When can their glory fade? /...Honour the Light Brigade/Noble six hundred!"
- Bayonet Charge and The Charge of the Light Brigade – bravery versus fear
 - Exposure: "We cringe in holes, back on forgotten dreams, and stare, / snow-dazed/.../Is it that we are dying?"
 - TCOTLB: "Boldly they rode and well, / Into the jaws of Death, /Into the mouth of Hell"
 - BC: "He lugged a rifle numb as a smashed arm"
- Storm on the Island – power of nature over mankind
 - Exposure: "Our brains ache, in the merciless iced east winds that knive us..."
 - Storm: "the flung spray hits/The very windows, spits like a tame cat/Turned savage."

Storm on the Island – Seamus Heaney

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem is in blank verse with 19 lines. There are 5 feet (10 syllables) in each line. The verses are unrhymed and it gives it a very conversational tone. This is added to by the use of asides ‘you know what I mean’. The poem is in present tense to suggest the storm is occurring at the time. The poem uses a great deal of enjambment to help add to the conversational tone. The poem ends with “it is a huge nothing that we fear”, the suggestion is not just about the weather but also potentially many things. As a Irish Catholic, religion is a big element in Heaney’s life. He humbles the weather into very human terms unlike other poems which fear it’s might. In many ways he is also humbling the idea of God. Reducing his power into a ‘huge nothing’. The suggestion of fear is that power is only there if you let the other thing scare you. Behind his walls and well prepared, he doesn’t need to fear and so the weather (and god) lose power.

Context - Heaney is a contemporary poet who grew up in Ireland in a farming community and most of his poems are about homely subjects. He uses agricultural and natural images in his work as metaphors for human nature. The poem is set around a small, isolated cottage near the sea in a storm and the exposure to the elements.

Poems you could link to...

- Exposure – power of nature over mankind
 - Storm: “the flung spray hits/The very windows, spits like a tame cat/Turned savage.”
 - Exposure: “Our brains ache, in the merciless iced east winds that knive us...”
- The Prelude – physical power of nature over man
 - Storm...: “We just sit tight while wind dives/And strafes invisibly”
 - Prelude: “with purpose of its own/and measured motion like a living thing, /Strode after me.”
- The Prelude – nature / one event used as a symbol of larger problems
 - Storm...: “We are bombarded by the empty air./Strange, it is a huge nothing that we fear.”
 - Prelude: “No familiar shapes / Remained.../ But huge and mighty forms”
- The Emigree – relationship between place and people – place is powerful
 - Storm: “We just sit tight while wind dives/ And strafes invisibly. Space is a salvo.”
 - The E: “it may be sick with tyrants,/ but I am branded by an impression of sunlight.”

Bayonet Charge – Ted Hughes

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – There are three stanzas and the work is largely blank verse with no set structure. In part the different lines help show the pace of the charge, sometimes fast, sometimes stumbling. Towards the end it picks up speed, perhaps as he approaches his destination or doom. The poet uses a lot of enjambment and caesuras to give a bizarre and erratic speed to the poem. This helps again give a structure to the speed of the charge but also the confusion and intensity of the battle with explosions and gunfire as well as the jumbled thoughts of the soldier. The mix of caesura and enjambment in the poem adds a chaotic tone to show the confusion of war and the inner turmoil of the soldier.

Context - This is about a nameless soldier going over the top in the trenches. Soldiers would have bayonets attached to the end of their rifles and would use them to stab enemy soldiers. The nameless soldier seems to become more of a weapon than a man as he charges towards the enemy. Ted Hughes was a former RAF serviceman. He includes lots of natural and historical ideas in his poems and often looks at man's impact upon nature.

Poems you could link to...

- The Charge of the Light Brigade – soldiers in the midst of war/battle
 - BC: “Suddenly he awoke and was running –”
 - TCOTLB: “Cannon to the right of them/Cannon to the left of them, /Cannon behind them”
- The Charge of the Light Brigade – patriotism – contrast between loss of it in BC and honour in TCOTLB
 - BC: “King, honour, human dignity, etcetera/Dropped like luxuries in a yelling alarm”
 - TCOTLB: “When can their glory fade? /...Honour the Light Brigade/Noble six hundred!”
- Exposure and The Charge of the Light Brigade – bravery versus fear
 - BC: “He lugged a rifle numb as a smashed arm”
 - Exposure: “We cringe in holes, back on forgotten dreams, and stare, / snow-dazed/.../Is it that we are dying?”
 - TCOTLB: “Boldly they rode and well, / Into the jaws of Death, /Into the mouth of Hell”
- Remains – soldier's graphic experience of war
 - BC: “Threw up a yellow hare that rolled like a flame/And crawled in a threshing circle, its mouth wide/Open silent”
 - Remains: “he's there on the ground, sort of inside out,/pain itself, the image of agony.”
- Remains – mental consequences in war
 - BC: “In what cold clockwork of the stars and the nations/Was he the hand pointing that second?”
 - Remains: “End of story. Except not really./His blood-shadow stays on the street, and out on patrol/I walk right over it week after week.”

Remains – Simon Armitage

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem is written in 8 stanzas, the last of which is a couplet which leaves the poem on a dramatic end note. It does not rhyme and the poem is a monologue, using very conversational asides and syntax to structure the sentences into a very conversational tone “end of story, not really”. There is also a lot of enjambment and caesura used to emphasise the natural speech patterns of the speaker. Another key factor in this poem is the use of colloquialism (slang) and personal pronouns to give it a sense of realism, “One of my mates,”. There is a loose set of rhymes in the poem, often internal and used to give an almost childish aspect to the horror of the warzone. It perhaps suggests how numb this soldier is to what is happening. The colloquial nature of the speaker’s voice is used to create a sense of heightened realism to the piece.

Context - The poem is written from the perspective of a soldier stationed in Iraq or Afghanistan. They are on patrol and appear to fire at some bank robbers and one of the looters appears to have a gun so they open fire. The rest of the poem looks at the soldier who cannot, even long after the event, continue to carry the image of the dead man in his mind. This poem explores post-traumatic stress and mental illness which causes panic attacks, depression and suicidal thoughts.

Poems you could link to...

- War Photographer – desensitised to war
 - Remains: “One of my mates goes by/and tosses his guts back into his body. /Then he’s carted off in the back of a lorry.”
 - WP: “The reader’s eyeballs prick/with tears between the bath and pre-lunch beers.”
- War Photographer – time heightens impact of horrors of war
 - Remains: “he’s here in my head when I close my eyes, /dug in behind enemy lines”
 - WP: “Home again/to ordinary pain which simple weather can dispel, /to fields which don’t explode beneath the feet/of running children in a nightmare heat.”
- Kamikaze – power of memory
 - Remains: “he’s here in my head when I close my eyes, /dug in behind enemy lines”
 - Kamikaze: “remembered how he and/his brothers waiting on the shore/built cairns of pearl-grey pebbles”
- Kamikaze – life after conflict still affected
 - Remains: “near to the knuckle, here and now, /his bloody life in my bloody hands.”
 - Kamikaze: “sometimes, she said, he must have wondered/ which had been the better way to die.”
- Remains – soldier’s graphic experience of war
 - BC: “Threw up a yellow hare that rolled like a flame/And crawled in a threshing circle, its mouth wide/Open silent”
 - Remains: “he’s there on the ground, sort of inside out,/pain itself, the image of agony.”

Poppies – Jane Weir

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – Written as a monologue in 4 stanzas and no rhyme scheme. The stanzas are structured along events in the life of mother and child. 1st the mother looks back at remembrance day and the idea of the poppy which has helped trigger the memory. 2nd the mother talks about helping her son get ready and seeing him off. 3rd the poem explores the emptiness that is left in his absence, finally the mother feels drawn to a war memorial bringing the story back to where it started, yet now with no son around. The suggestion of the dove being that he has died. The poem uses a lot of enjambment and familiar nouns to enhance the idea of natural tone and the mothers voice.

Context - The poem looks at a mother of a son who has grown up and gone to war. The poem contains many clues that this is a modern conflict, however the poem ends at the memorial, suggesting the son died at war and is now missed by the mother who fears the worst. The poem is based heavily around the idea of poppies and the idea of memory. The poem explores sadness and pride and unusually avoids commenting on the war itself.

Poems you could link to...

- Kamikaze – female perspective of war – sense of longing
 - Poppies: “I listened, hoping to hear/your playground voice catching on the wind.”
 - Kamikaze: “gradually we too learned/to be silent, to live as though/ he had never returned”
- Kamikaze – female perspective of war – memory of loved one leaving
 - Poppies: “I was brave as I walked/with you, to the front door, threw/it open, the world overflowing like a treasure chest.”
 - Kamikaze: “Her father embarked at sunrise/with a flask of water, a samurai sword/in the cockpit”
- Exposure – loss in war
 - Poppies: “I listened, hoping to hear/your playground voice catching on the wind.”
 - Exposure: “Slowly our ghosts drag home: glimpsing the sunk fires, glozed/With crusted dark-red jewels”
- War Photographer – outside perspective of conflict, at home
 - Poppies: “After you’d gone I went into your bedroom,/released a song bird from its cage”
 - WP: “In his darkroom he is finally alone/with spools of suffering set out in ordered rows.”

War Photographer – Carol Ann Duffy

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – Written in 4 stanzas the poem features rhyming couplets interspaced with non-rhyming lines. The regular structure can represent the order he is giving to the chaos in his photos, perhaps also the almost mechanical process he is going through and putting that distance between himself and the context. The poem is written as a narrative, leading us through the act of the photographer processing his photos, this again helps create a sense of detachment or even cynicism about what this action reflects, that people suffer and lose lives and the end result to us is a few pictures chosen for the newspapers. The poem contrasts rural England with warzones to emphasise the gulf between the public and the warzones, thus emphasising their detachment and his. Bitterness and regret is conveyed in key rhyming couplets and sections to highlight his difficulty dealing with the experiences. The ordered structure reflects the precision of his job which contrasts strongly with the chaos of his experiences.

Context - The poem is written about a war photographer who has returned home and is developing his photos. The process of developing old style film photos is rather unusual for many to understand today. Old style film is very sensitive to light, so it must be done in a dark room lit with red light. All of this can create a sinister atmosphere. The poem is also looking at the contrast between war zones and the safety of being back home and the way people just do not understand the truth, after all a single photo cannot show everything. War photographers do a dangerous job; many are killed or injured as they get in harm's way to get the photos they are after. There are links within the poem to the Vietnam war and the famous image of the naked girl.

Poems you could link to...

- Remains – desensitised to war
 - WP: "The reader's eyeballs prick/with tears between the bath and pre-lunch beers."
 - Remains: "One of my mates goes by/and tosses his guts back into his body. /Then he's carted off in the back of a lorry."
- Remains – time heightens impact of horrors of war
 - WP: "Home again/to ordinary pain which simple weather can dispel, /to fields which don't explode beneath the feet/of running children in a nightmare heat."
 - Remains: "he's here in my head when I close my eyes, /dug in behind enemy lines"
- Poppies – outside perspective of conflict, at home
 - Poppies: "After you'd gone I went into your bedroom,/released a song bird from its cage"
 - WP: "In his darkroom he is finally alone/with spools of suffering set out in ordered rows."
- Checking Out Me History – conflict between perspectives
 - WP: "From the aeroplane he stares impassively at where/ he earns his living and they do not care."
 - COMH: "Dem tell me but de man who discover de balloon/and de cow who jump over the moon/.../but dem never tell me bout Nanny de maroon"

Tissue – Imtiaz Dharker

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem is written as an on-going monologue with some internal rhyme through the poem (though with no real pattern to it). It uses enjambment to create a very human and calm tone. The poem starts looking at the joy of simple things like well-used paper and wonders what the world would be like if it had the same qualities. The final part of the poem is both hopeful and a warning. Against pride but in favour of growth and acceptance. The poem is a parable in nature as it suggests there is a spiritual fulfilment in passing on ownership and letting things pass when they have filled their purpose.

Context - Dharker is a poet with Pakistani origins and was raised in Glasgow. Her poems explore religion, terrorism and global politics/identity. The poem is written from the point of view of someone today looking out at the conflict and troubles of the modern world. The poem remarks how nothing is meant to last and that the world would be better if it shared more qualities with 'tissue.'

Poems you could link to...

- London – relationship between place and people
 - Tissue: "living tissue, raise a structure/.../turned into your skin"
 - London: "In every cry of every man,/.../The mind-forged manacles I hear"
- The Emigree – power of place and people
 - Tissue: "Maps too. The sun shines through/their borderlines, the marks/that rivers make"
 - The E: "it may be sick with tyrants,/but I am branded by an impression of sunlight."

The Emigrée – Carol Rumens

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem follows a three stanza structure with repetitive elements such as the idea of ‘sunlight’. The opening of the poem seems to encompass the speaker trying to capture the memory, the second stanza builds on the details of this, fleshing out the city in her mind, finally the poem seems to veer towards an idea of facing up to the modern dark place her city of memory has become. A large amount of imagery is used within the poem to try and capture the concept of the city, including personification, though much of this is deliberately vague. The poem does not have a particularly consistent structure or any use of rhyme, this perhaps encapsulate the still uncertain understanding of the speaker about her city, this is further enhanced by some of the unusual and unnatural links between ideas and choice of metaphors. The poem uses enjambment to create a flowing pace to the work of a narrative speaker.

Context - Emigrée relates to the word emigrate, the idea that a person goes and settles in another country, sometimes not feeling welcome to return. The poet bases many of the ideas on modern examples of emigration like Russia or the Middle East where people are fleeing conflict and tyranny, or those countries that change in their absence to some form of dictatorship.

Poems you could link to...

- London – relationship between place and conflict
 - The E: “My city takes me dancing through the city/of walls.”
 - London: “I wander through each chartered street,/ Near where the chartered Thames does flow”
- London – contrast – optimistic childhood view in Emigrée vs. pessimism in London
 - The E: “It may by now be a lie, banned by the state/ but I can’t get it off my tongue. It tastes of sunlight.”
 - London: “the youthful harlot’s curse/Blasts the new-born infant’s tear,/ And blights with plagues the marriage hearse.”
- Checking Out Me History – identity linked to place/heritage
 - The E: “It may now be a lie, banned by the state/but I can’t get it off my tongue. It tastes of sunlight.”
 - COMH: “Bandage up me eye with me own history/ Blind me to me own identity”
- Checking Out Me History – evocative language to capture connection between self and heritage
 - The E: “My city takes me dancing through the city/of walls.”
 - COMH: “From Jamaica/.../a healing star/among the wounded”
- Storm on the Island – relationship between place and people – place is powerful
 - The E: “it may be sick with tyrants,/ but I am branded by an impression of sunlight.”
 - Storm: “We just sit tight while wind dives/ And strafes invisibly. Space is a salvo.”

Checking Out Me History – John Agard

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – Written in irregular rhyme and with short mixed enjambment in verses the work creates the tone of a man speaking out and angry/frustrated. It also however captures the accent and rhythm of the Caribbean ethnicity of the poet and the parts of the work in italic are almost song like with a rhythm that seems to suggest stories passed down in song or to a beat. This is done to emphasise that not just the history, but the way it is passed on is very much a part of the poet's identity and draws on his own Caribbean background, at conflict with the repetitive names and dates he was apparently being taught at English schools. The poet uses structure to build in rhyme and rhythm and portray an oral tradition of stories.

Context - The poem explores identity, how history is taught and the conflict between fact and truth which is sometimes obscured by race or gender. The poem gives examples of powerful black figures from history, often involved in a conflict of some sort. Noticeably the poet emphasises how we often celebrate our national or cultural history, without looking at the history and culture of those we were in conflict with.

Poems you could link to...

- The Emigree – identity linked to place/heritage
 - COMH: “Bandage up me eye with me own history/ Blind me to me own identity”
 - The E: “It may now be a lie, banned by the state/but I can’t get it off my tongue. It tastes of sunlight.”
- The Emigree – evocative language to capture connection between self and heritage
 - COMH: “From Jamaica/.../a healing star/among the wounded”
 - The E: “My city takes me dancing through the city/of walls.”
- War Photographer – conflict between perspectives
 - COMH: “Dem tell me but de man who discover de balloon/and de cow who jump over the moon/.../but dem never tell me bout Nanny de maroon”
 - WP: “From the aeroplane he stares impassively at where/ he earns his living and they do not care.”

Kamikaze – Beatrice Garland

My 3 key lines from this poem are...

- 1.
- 2.
- 3.

Form and structure – The poem changes to italic/font during the penultimate stanzas and a previous line to indicate the change of speaker, from the narrator/translator to the daughter it appears as if the daughter is passing on the story to her own children and the narrator is explaining this process. The final couplet hits home the themes of the poem quite dramatically in a very sombre tone but does not offer opinion, challenging the reader to come to their own decision. The consistent structure uses quite regular syllable patterns drifting up and down in length, this gives the poem a tone of nostalgia, but also the rhythm of the waves which can represent a helplessness, that things will happen, whatever you do, he will still ‘die’ in one way or another. The use of asides and calm rural language juxtaposes the setting of war, giving the poem a much more personal scope on a major event. The poem contrasts the narrator and daughters’ voices in order to build a more personal and human tone to the poem as well as the pilot’s story. The poem explores the futility of trying to avoid one’s own origins and roots, be it natural or man-made.

Context - The poem is set around the events of a kamikaze pilot flying to war and then turning back before it was too late. Kamikaze pilots were expected to use all their weapons and then commit suicide by flying into targets. It was considered a great honour in Japan to die for your country. The pilot returns home after this mission and is rejected by his family forever. The poet explains at the end which death would have been better: to die as a young kamikaze pilot or to grow old with a family who detest you. The use of rural fishing imagery contrasts the war based context and links the pilot to the fish inevitably caught and subject to fate.

Poems you could link to...

- Poppies – female perspective of war – sense of longing
 - Kamikaze: “gradually we too learned/to be silent, to live as though/ he had never returned”
 - Poppies: “I listened, hoping to hear/your playground voice catching on the wind.”
- Poppies – female perspective of war – memory of loved one leaving
 - Kamikaze: “Her father embarked at sunrise/with a flask of water, a samurai sword/in the cockpit”
 - Poppies: “I was brave as a I walked/with you, to the front door, threw/it open, the world overflowing like a treasure chest.”
- Remains – power of memory
 - Kamikaze: “remembered how he and/his brothers waiting on the shore/built cairns of pearl-grey pebbles”
 - Remains: “he’s here in my head when I close my eyes, /dug in behind enemy lines”
- Remains – life after conflict still affected
 - Kamikaze: “sometimes, she said, he must have wondered/ which had been the better way to die.”
 - Remains: “near to the knuckle, here and now, /his bloody life in my bloody hands.”
- The Charge of the Light Brigade – honour and courage in war
 - TCOTLB: “Theirs not to make reply/Theirs not to reason why/Theirs but to do and die: Into the Valley of Death/Rode the six hundred.”
 - Kamikaze: “though he came back/my mother never spoke to him again/...as though he never existed”
- The Emigree – power of home
 - Kamikaze: “he must have looked far down/at the little fishing boats/strung out like bunting”
 - The E: “There once was a country.../...my memory of it is sunlight-clear”

Section of an exemplar response. Look at where the student has hit the AOs at the side in the examiner's commentary.

Exemplar response

Both *Ozymandias* and *My Last Duchess* show the effects of power and how it corrupts. Shelley describes Ozymandias' 'sneer of cold command' as if to suggest that he is a cruel and heartless leader, only concerned with his own power and the immortality it will bring. The Duke in *My Last Duchess* is similarly concerned with his own power and status³⁷. Although the monologue is supposed to replicate a conversation, there is no opportunity for his listener to speak – Browning writes the monologue to show the Duke's self-obsession and that he is not interested in anyone's views other than his own³⁸.

Ozymandias might have had 'cold command' of his 'lands', just like the Duke 'gave commands'. Both poets are concerned with the effects of power and how in the wrong hands it corrupts³⁹. The Duke is shown to be misguided as Browning uses imagery to hint at the Duchess' kindness and gentle spirit (white pony) to prove that she is innocent and has been killed for nothing⁴⁰. Ozymandias is shown to also be cruel: 'sneer of cold command' – however he has been left with nothing: 'the lone and level sands stretch far away'. It could be argued that the Duke has also been left with nothing⁴¹: he has a statue of 'Neptune' which is made of cold bronze. He doesn't realise this himself however, as he cares nothing for human relationships and is far more concerned, like Ozymandias, with his pride and reputation.

Ultimately both leaders are shown by the poets to be corrupt. Both poets feel that power in the wrong hands has devastating consequences on the innocent. However, although both poets show that this corruption is punished in the end, perhaps it is the Duke who is shown more clearly to be the true despot as Browning uses the dramatic monologue to show first hand how completely self absorbed he is⁴².

37. AO1: clear comparative approach, understanding of ideas.

38. AO2: understanding of effects of form on meaning with relevant use of terminology.

39. AO1/AO3: direct references linked to interpretation, understanding of contextual ideas.

40. AO2: reference to language choice/imagery, relevant use of terminology.

41. AO1: developed comparison.

42. AO1/AO2/AO3: evaluative comparison of ideas linked to context with reference to form.